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THE UNIVERSITY OF ALBERTA

THE SYNTHESIS OF NATIONAL STYLES IN THE ENSEMBLE MUSIC OF GEORG MUFFAT

by

WESLEY PETER BERG

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled

THE SYNTHESIS OF NATIONAL STYLES IN THE ENSEMBLE MUSIC OF GEORG MUFFAT

submitted by Wesley Peter Berg in partial fulfilment of the requirements for the degree of Master of Music.

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Supervisor

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.....15 Sept....., 1971

ABSTRACT

Few composers have written in only one style, but equally few composers have had the opportunity Georg Muffat had to assimilate the styles of three countries at a time when the merging of these styles to produce something new was beginning. It is the purpose of this thesis to investigate Muffat's fusion of styles in his ensemble music. The means by which the synthesis is achieved, and the degree to which it occurs in each of his four published collections of orchestral music are central to the study.

The introduction is biographical, and relates Muffat's compositions to the positions he held and the journeys he made. Of special significance are his six years as a student of Lully's in Paris, his employment in Germany, and his trip to Rome, where he met Corelli.

Chapter One deals with musical practices of the three countries, France, Italy, and Germany, in general, but with special emphasis on the orchestral music of Lully in France, and of Corelli in Italy. French music is treated separately, but since Italian music and musicians were very influential in Germany, these two countries are discussed together.

Muffat's two collections of dance suites are discussed in the second chapter. Forms, dance types, and

instrumentation are analysed in order to understand his treatment of the French ballet suite in the light of his German and Italian experiences.

The concerti grossi are examined in the third chapter. It is in the concertos of 1701 that a true fusion of styles can be found, although similar elements can also be seen in the sonatas of 1682. A study of the reconstructive process in his revisions of the sonatas reveals the way in which the synthesis occurred. It also shows that Muffat participated in the development of late baroque instrumental forms and instrumental writing.

Muffat's first-hand knowledge of the musical styles of Europe, his abilities as a composer which allowed him to assimilate these styles in graceful, expressive compositions, and his penchant for explanations, occasionally bordering on verbosity, make his ensemble music, with the prefaces and indexes, a revealing study of an important area of baroque music--the German orchestral music which preceded the masterpieces of Bach and Handel.

FRONTISPIECE

THE TITLE PAGE OF GEORG MUFFAT'S
CONCERTI GROSSI (1701)

Außerlesener mit Ernst- und Lust-gemengter

Instrumental-Music

Erste

Versamblung/

In zwölff fürtrefflich- und zur sonderlichen Belustigung deß gehörs auff bißhero ungewöhnliche Arth mit grossem Fleiß außgearbeiteten Concerten bestehend:

So wohl mit wenig- als vilen:

Nemblich mit fünff/ oder drey nothwendigen Geigen allein/ Sambt dem Basso Cantinuo nach Belieben/ Genugsamblich/ und zierlich zu produciren:

Viel herrlicher aber

Gleichsamb in zwey Chör/ nemblich in ein grossen/ und in ein kleinen zu besonderen Unterscheid und grösserem Nachdruck der Harmoni leichtlich abzutheilen.

Ein Werck/

So nicht nur zur Ergötzlichkeit der Liebhabern/ zur Herrlichkeit der Zusamentkunfften/ zur Taffel-Music, und Serenaden sehr tauglich;

Sondern auch

Ansehenlich durch den vilfältigen Unterscheid der Arien, durch neue Einmengung Ernstlich- und lustiger Einfällen/ ja durch seltzsame Abwechslung/ Einbrechung/ und Gefecht deß völligern Chors/ mit dem kleinen concertirenden Tertzetl;

Wie nicht weniger

Auch wegen der in denen vier Sprächigen Vorreden dargebenen Manier/ umb dergleichen Concert wohl zu produciren/ über auß nutzlich.

Durch

Georg Muffat/

Ihro Hochfürstl. Eminenz Cardinals von Lamberg/ Bischoffen/ und Fürsten zu Passau Capell-Meistern.

VIOLINO PRIMO

CONCERTINO.

Zu Passau

Durch die Wittib Maria Margaretha Höllerin.

M. DCCI.

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For, if we cannot precisely say of the Germans that they have produced a taste of their own, wholly different from the music of other nations, they are the more capable of adopting one from outside, whichever they please, and they know how to profit by the good side of foreign music, whatever its kind.

Johann Joachim Quantz
Versuch einer Anweisung die Flőte traversiere zu spielen (1752)

INTRODUCTION

Georg Muffat was born in 1653 in Mégève, in the principality of Savoy. Several sources, notably Eitner and Strunk, give 1645 as the date of his birth, but the correct date was determined by August Goehlinger around 1954 from the Mégève baptismal register. His father was of Scottish, his mother of French ancestry.

Shortly after his birth, the family moved to Schlettstadt (Sélestadt) in Alsace. From 1663 to 1669 he was a student in Paris, presumably of Lully, or at least his followers. Again there is controversy. Some writers, such as Rudolf Walter, place the beginning of his stay in 1671. The evidence for the earlier date is fairly conclusive, however.[1] This means that his early musical training will have been almost entirely in the French style, as dictated by Jean Baptiste Lully. Lully was establishing his supremacy at the court of Louis XIV at that time, having been appointed "Composer to the King's Chamber Music" in 1661 and "Music-Master to the Royal Family" in 1662.

In 1671 Muffat applied for the position of organist in the parish church of Molsheim, a small town in Alsace,

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[1]See Hellmut Federhofer, "Biographische Beiträge zu Georg Muffat und Johann Joseph Fux", Musikforschung, XIII (1960), 130-143.

while at the same time studying rhetoric at the Jesuit college there. He received a temporary appointment that was to be terminated when an instrumentalist of the choir at the Strasbourg Cathedral was ready to assume the position. The length of his stay in Molsheim is not definitely known, but it is thought that he fled from Alsace in 1674, when fighting between the French and Austrians broke out. Knowledge about his activities in the years from 1674 to 1678 is also uncertain, although he wrote in the preface to his first volume of dance suites, Florilegium Primum, that he visited Vienna and Prague during that time. According to Felix Raugel, he spent some time in Vienna under the aegis of Leopold I.[1]

In 1678 he was appointed to the post of organist at the cathedral in Salzburg by Archbishop Max Gandolf, Count of Künberg. The Archbishop made it possible for Muffat to travel to Rome to study the Italian keyboard style with Bernardo Pasquini, a trip which ended in 1682. During this visit he met Arcangelo Corelli. Corelli's music impressed him deeply, resulting in the composition of a group of sonatas in 1682 which were concerti grossi in all but name. The foreword to the collection, Armonico Tributo, also reveals that some of his compositions were played at Corelli's

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[1]"Georg Muffat en Elsace", Revue de Musicologie, XXXVI (December, 1954), 143-145.

house, and that he received Corelli's approbation.

His patron died in 1687 and finding a person less sympathetic to music in his successor, Johann Ernst, Count Thun, he left Salzburg in 1690. He attended the coronation of Leopold I in Augsburg in 1690, to whom he dedicated a collection of organ toccatas, Apparatus Musico-Organisticus, in honour of the occasion. Having then been offered a position as Kapellmeister and later Edelknabenhofmeister to the Bishop of Passau, Johann Philipp von Lamberg, he remained in Passau until his death on February 23, 1704. During that time he published two sets of dance suites, Florilegium Primum (1695) and Florilegium Secundum (1698), and a collection of concerti grossi, Auserlesene Instrumentalmusik (1701),[1] half of which were reworked versions of the sonatas of 1682. In 1699 he also wrote an important treatise on the thoroughbass which was published almost three centuries later.[2] The music for several operas is

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[1]The collections of ensemble music have been reprinted in Denkmäler der Tonkunst in Österreich (hereafter referred to as DTO): Armonico Tributo in Vol. 89, Florilegium Primum and Secundum in Vols. 2 and 4, and Auserlesene Instrumentalmusik in Vols. 23 and 89.

[2]Georg Muffat, An Essay on Thoroughbass, ed. by Hellmut Federhofer, Musicological Studies and Documents, Vol. IV (Rome: American Institute of Musicology, 1961).

not extant.

Muffat was the father of nine children, four of whom became professional musicians. The most successful of these was Gottlieb Muffat, who achieved fame as a keyboard composer and performer.[1]

One of the most significant aspects of Muffat's work is his synthesis of the main styles of European music in the late seventeenth century. Federhofer states:

> Der erhaltene Werkbestand weist Georg Muffat als Instrumentalkomponist aus, der unmittelbar nach J. J. Froberger am stärksten die Synthese zwischen dem französischen, deutschen und italienischen Stil förderte.[2]
>
> (The extant compositions show Georg Muffat to be the instrumental composer who, following J. J. Froberger, advanced the synthesis of the French, German and Italian styles most significantly.)

He was clearly a well-travelled musician, as Froberger had been, and the forewords to his compositions reveal that he was acutely aware of the differences in national styles. He was also conscious of being one of the first composers to attempt the combination of styles in his music. His concerns went beyond the purely musical, for he had experienced at first hand the dislocations and hardships which wars

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[1]Gottlieb Muffat's Componimenti musicali per il cembalo, and twelve toccatas and seventy-two versets have been reprinted in DTO, Vols. 7 and 58 respectively, ed. by Guido Adler.

[2]Hellmut Federhofer, "Georg Muffat", Die Musik in Geschichte und Gegenwart (hereafter referred to as MGG), 1961, IX, col. 918. (Unless otherwise indicated, all translations are by the writer.)

bring, and in the foreword to Florilegium Secundum he expressed the hope that the harmony with which the styles coexist in his music might be an example for the respective nations as well. It is to the musical practices of the three countries concerned, and the nature of Muffat's synthesis that this study now turns.[1]

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[1]The term "style" as used in this thesis will be understood in its broadest sense. It will be taken to include all the factors, such as instrumentation, harmony, melody, rhythm, and forms, which are involved in the composition and performance of music.

CHAPTER I

MUSICAL STYLES OF SEVENTEENTH-CENTURY EUROPE

France

Muffat studied in Paris from 1663 to 1669 when Lully, though he had not yet received the monopoly he was to enjoy after 1673, was the most important composer. From 1653 to 1663 Lully had collaborated in the composition of twelve ballets de cour. Ballet d'Alcidiane was composed alone in 1658, and in doing this, he broke with the custom of collaboration which had prevailed in the writing of ballets, and showed the independence which was to characterize his tenure at the court. By 1669 he had written another sixteen ballets and comédie-ballets. These included the ballet music for two operas by Cavalli which were performed in Paris, Serse in 1660 and Ercole amante in 1662. It can easily be seen that dance music was the predominant element in the musical life of the French court during this period. In addition, dances were the main component of the collections for lute, which comprise the other main contribution of French composers to European music during the seventeenth century.

The two operas by Cavalli were produced in Paris at

the instigation of Mazarin, Louis XIV's Italian-born Prime Minister. For various reasons, both political and artistic, the operas themselves were overshadowed in the eyes of the public by the ballet music and the accompanying spectacles. In politics there was opposition to Italian influences in the court, and this opposition was extended to cultural affairs. Thus the success of Perrin's opera of 1659, entitled La Premiere Comédie en Musique Représenteé en France, may be attributed in large part to the appeal to French chauvinism implicit even in the title.

Although his earlier music had betrayed Italian influences (Lully was Italian by birth but received his musical education in France), and, indeed, much of what he did to establish French recitative would have been impossible without Italian models, Lully, a good businessman, was quick to fall in with the nationalistic mood. He had not been interested in opera, but the success of Perrin's work changed his mind. Beginning in 1663 he collaborated with Molière in the production of comédie-ballets which increasingly incorporated dramatic scenes. This was coupled with a purge of Italian musicians at the court, and an emphasis on what he saw as uniquely French in music. In Norman Demuth's words:

> That the French operatic style was, in reality, that of Lully himself, cannot be blamed upon him. . . . Lully based his ideas upon what little French music was generally known, its salient features being easily recognizable. In particular, it had a characteristic clar-

> ity. It concentrated on one thing at a time, and all elaborate decoration was absent. The music came before the performer.[1]

The French taste in music was, and perhaps still is, distinguishable from that of the Italians. A temperament which admired lucidity, rationality and wit found the tendencies towards passionate declamation in Italian opera, and abstract expression and elaborate ornamentation in Italian instrumental music not to its liking. In order for it to be comprehensible to the seventeenth-century French listener music must be useful, must be related to the world of the other senses--hence the emphasis on dance music and the proliferation of descriptive titles for instrumental pieces during the seventeenth and eighteenth centuries in France.[2] Italian opera had made a more profound impression on French music than French musicians might have wanted to admit, Rossi's Orfeo having taken Paris by storm in 1647, but in the incorporation of the dance as an essential element of opera, and the striking differences in such things as instrumental writing, sound and ornamentation, they did contribute a distinctive national flavour to the development of

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[1]Norman Demuth, French Opera: Its Development to the Revolution (n.p. : Dufour Editions, 1964), p. 129.

[2]See David Boyden, The History of Violin Playing (London: Oxford University Press, 1965), p. 214, and Walter Krűger, Das Concerto Grosso in Deutschland (Wolfenbűttel-Berlin: Georg Kallmeyer Verlag, 1932), p. 42.

opera. This can also be seen in the distaste with which castrati, and the vocal virtuosity associated with them, were viewed. Bukofzer, after discussing the classical tradition in French drama, states:

> The French attitude towards music in this period was characterized by a similar attitude: music was regarded as a sonorous decoration rather than as a vehicle of unruly affections.[1]

In addition to matters of aesthetics and politics, there were a number of other, more specific features which distinguished French music from the rest of European music. One of the most important was the concept of the orchestra as embodied in the Vingt-Quatre Violons du Roi, established under Louis XIII, which, according to Bukofzer, represented the first permanent orchestra in Europe.[2] Its characteristics were orchestral doubling, five-part texture and, under the arbitrary rule of Lully, unprecedented precision in ensemble playing. The full texture meant that the supporting harmonies of continuo instruments were not needed as they were in the monodic, or few-voiced compositions of the Italians, and the continuo became common in France only after 1650.

As was suggested above, dance music was of great importance in French music, and the main task of the orches-

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[1]Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., 1947), p. 141.

[2]Ibid., p. 146.

tra was to play for ballets and masquerades.

> The French became closely identified with the continuity and development of dance style in violin music, and throughout the seventeenth century the discipline and limitation of this manner of playing characterized French violin music to the exclusion of sonata style.[1]

The "limitation of this manner of playing" also manifested itself in the sound of the orchestra. According to Muffat, the French standard pitch was as much as a tone and a half lower than that of the Germans.[2] (The Italians strung their violins with thicker strings at a higher tension.) The result was a French tone which was softer, and less penetrating.

The playing of music by large ensembles necessitated a certain amount of consistency in bowing. Although brought to a peak by Lully in his Les Petits Violons, the idea of unanimity in bowing had originated earlier in Italy.[3] The first ballet de cour, Circe ou le ballet comique de la reine, in 1581, was organized by the leader of an Italian band of violinists named Baltazarini. One can see here the importance of Italian influences in the development of French music. Circe was the model for the scores of ballets de cour, written during the reign of Henry IV, which set a pattern for French opera music in the seven-

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[1]Boyden, Violin Playing, p. 149.

[2]See DTO, Vol. 4, p. 24.

[3]Boyden, p. 189.

teenth century.

One of the main reasons for the emphasis on good ensemble playing was the need for rhythmic precision in the accompaniment of the dance. "The French, within the limitations of a conservative dance style, developed a sophisticated manner of bowing suited to the rhythmic articulation of the dance."[1] In the case of the French style of violin playing, the "Rule of the Down Bow" became a rigid system which had been rejected by Italian and German violinists by the end of the seventeenth centuries. The rule was explained by Muffat in the preface to Florilegium Secundum in this way:

> The first note in each measure, where there is no rest or breath, should be played down-bow, regardless of its value. This is the principal and almost indispensable rule of the Lullists, on which almost the entire secret of bowing depends, and which differentiates them from the others.[2]

About the differences in approach among musicians of the three nations he wrote:

> It is clearly being false to the Lullian method to play the first note of a measure up-bow, but among the Germans and Italians this often occurs in triple meter . . . .

In general,

> . . . it should be mentioned that as far as rules for

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[1] Boyden, Violin Playing, p. 192.

[2] Translated in Kenneth Cooper and Julius Zsako, "Georg Muffat's Observations on the Lully Style of Performance", The Musical Quarterly, LII (April, 1967), p. 224.

up-bow and down-bow are concerned, the Germans and Italians disagree among themselves and agree only occasionally with the French.

The French orchestra of Lully's time was composed of five parts: dessus, haute-contre, taille, quinte and basse.[1] The clefs used were g1, c1, c2, c3, and f4 respectively.[2] The use of the g2 clef in French instrumental music became common only after the first half of the eighteenth century. The dessus has a range of f′ or e′ to b″ or c‴, the haute-contre from a to f#″, the taille e to d″, the quinte c to b′, and the basse from B^{b} to f′ (usually D to d′). The dessus was played by a violin, the middle three voices by members of the viola family, and the basse part by a bass-violin (basse de violon), larger than a violoncello but smaller than the contrabass. A bass viol was probably used in the petit choeur, to accompany voices, where a more delicate tone was desirable. It is fairly certain that the contrabass was not used in Lully's orchestra, since the bass-violin was sufficiently large and resonant to make it unnecessary. The violoncello and contrabass entered French orchestras later, in the early eighteenth century. Two

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[1]Most of the information about the details of Lully's orchestra is taken from Jűrgen Eppelsheim's exhaustive study, Das Orchester in den Werken Jean-Baptiste Lullys (Tutzing: Hans Schmieder Verlag, 1961).

[2]In Germany, the g1 clef is referred to as the Französischer Violinschlűssel (French violin clef).

parts for the violin occurred only when the dessus was divided into first and second parts in a six-voice setting, and in trio settings, with two violins and continuo.

Although no indications of the numbers involved in Lully's orchestra exist, Eppelsheim provides a list from the years 1712-13, which probably reflects its strength, since his example prevailed well into the eighteenth century. There were two groups, the grand choeur and petit choeur, which had the following numbers of players for each instrument:

Grand Choeur

12 dessus de violon
3 hautes-contre de violon
2 tailles de violon
2 quintes de violon
8 basses de violon
8 woodwinds (flutes, oboes and bassoons)

Petit Choeur

2 dessus de violon
2 flûtes allemandes
2 basses de violon
1 basse de viole
2 theorbes
1 clavecin[1]

Several features of Lully's orchestral writing which are relevant to a study of Muffat's orchestral music can be seen in this list. One of the most important is the obvious emphasis in the large ensemble on the highest and lowest voices, with twelve violins for the dessus and eight bass-

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[1]Eppelsheim, p. 215.

violins for the basse. This polarity is emphasized by the fact that the two outer voices were almost invariably reinforced by flutes or oboes, and bassoons.

> Das bedeutet, dass in einem grossen Teil der Werke Lullys der Klang des fünfstimmigen Streichorchesters ohne Bläser uberhaupt nicht verwendet wurde.[1]
>
> (This means that in a large segment of Lully's works, the sound of the five-part string orchestra without woodwinds was not utilized.)

Such an arrangement of voices corresponds to one of Bukofzer's criteria of baroque style, the polarity of the outside voices. It also reflects Lully's compositional practice, which was to write the melody and the bass, leaving the addition of the middle voices to his assistants. (There is the obvious possibility that Muffat may have gained some of his experience in the French style by acting as a copyist, or perhaps even composing some of the middle voices.) That the two outer voices contained everything necessary to the music is implied by the fact that operatic scores for private performance containing just the two outer voices of a five-part composition were very common both in Lully's time and after. The three middle voices can usually be regarded, in effect, as a written-out continuo realization. In imitative passages it would seem that the weakness of the inner voices was compensated for by reinforcing voice

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[1]Eppelsheim, p. 197.

entries by other voices wherever possible.[1]

Another significant element of French orchestral practice to be derived from the list given by Eppelsheim is the presence of a petit choeur, which was soloistic in nature, with two equal upper parts played by violins reinforced with woodwinds, and a bass part with continuo instruments which included a bass viol. The petit choeur was responsible for playing the ritournelles which introduced and defined the structure of the scenes, as well as occasionally accompanying sections for solo voice. This is important in that Muffat was one of the first to introduce the concerto grosso principle to Germany, and it is clear that as early as the 1660's he was familiar with the technique of alternating large and small groups of instruments. There is also the possibility that in accompanying a solo voice, a reduced string orchestra was used, while the whole orchestra played during the introduction and episodes. Alternation of groups of instruments of different strengths can also be seen in the Chaconne from Roland (1685), where trios, most likely for woodwinds, lighten the five-part texture at regular intervals.[2]

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[1]Eppelsheim, p. 179, n. 223.

[2]A two-stave reduction of the score is reproduced in Monatshefte für Musikwissenschaft, VII/VIII (1875-76), 140-147, and also in Arnold Schering, Geschichte der Musik in Beispielen (Leipzig: Breitkopf und Härtel, 1931), pp. 315-318.

In the history of instrumental music, Lully's most important contribution in the area of musical forms was the French overture. Its characteristics were a slow, dignified opening, and a final allegro in imitative style. Later overtures occasionally displayed a short return to the slow pace of the first section. According to Hans Engel, the overture to the ballet music for Cavalli's Serse (1660), which is usually described as the first French overture, still has the rhythm of an Italian operatic overture.[1] It is his contention that the characteristic rhythm of the first section, along with the fugal second section, appeared for the first time in Les Facheux (1661) by Beauchamps. Nevertheless, it was undoubtedly Lully's achievements which established it as a form used by late Baroque composers such as Corelli, Bach and Handel for many years after his death.

Although it is unlikely that Lully's dances were collected into suites before his death, it is noteworthy that dances were frequently assembled in groups in his operas.

In the development of dance music itself, Lully is generally acknowledged to have established many dance types, especially with regard to rhythm. It was here that his orchestral discipline, which included the suppression of the

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[1]"Ouvertüre", MGG, X (1962), col. 495.

profuse ornaments, or broderies, beloved by French musicians, was decisive. He wrote utilitarian music, music meant for dancing, and the incisive rhythms of the menuet, or gavotte, two of many dances he incorporated into his ballets, became part of the dance suites written by his disciples. The older dances, stylized and far from the ballroom, were either revitalized, replaced or contrasted with vigorous new dances such as the menuet or contredanse. This new kind of dance suite spread throughout Europe after 1670, reaching a high point in the orchestral suites of J. S. Bach.

Germany and Italy

In France, the combination of a centralized court, unique to Europe, which required music reflecting its magnificence, and a nationalistic reaction to all things Italian beginning during the tenure of Mazarin, resulted in a music which, despite its unmistakeable Italian traits and foundations, could be described as a separate entity. It is not so easy to speak of a distinctly German music, especially in Catholic southern Germany, where Muffat spent the last thirty years of his life. The extraordinary facility with which German musicians appropriated foreign styles is frequently remarked by German musicologists.[1] Friedrich

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[1]See Hans Albrecht, "Deutschland (C)", MGG III (1954), col. 303.

Blume, in his article on the Baroque in German music, suggests:

> In keiner Periode der Musikgeschichte hat Deutschland seine Fähigkeit zu echter Rezeption, d.h. zur Assimilation fremder Anregungen, zu deren innerer Aneignung und Verarbeitung und schliesslich zur Neugestaltung des Eigenen aus der Einschmelzung des Angeeigneten stärker bewährt als in dieser.[1]
>
> (In no other period of music history has Germany demonstrated so strongly its capacity for genuine receptivity, that is, for assimilation of foreign impulses, for their appropriation and reworking, and finally for the formation of something original from the synthesis of the assimilated material.)

Many German musicians visited Italy during the seventeenth and eighteenth centuries. Heinrich Schütz was one of the first, with two trips to Venice. Like Schütz's meetings with Giovanni Gabrieli and Monteverdi, the Italian journeys of Handel and Mozart were a very important part of their musical education. In referring to such visits, which began in the sixteenth century with Hans Leo Hassler's trip to Venice to study with Andrea Gabrieli, Blume writes:

> Die Wichtigkeit des Vorgangs liegt darin, dass er eine direkte Übernahme der italienischen Musik in die eigene Musikübung und Komposition der Deutschen begünstigte, sodass die italienische Musik in Deutschland nicht als importiertes Fremdgut, sondern als Bildungsziel empfunden wurde.[2]
>
> (The importance of this event lies in the fact that it promoted a direct adoption of Italian music into German musical practice and composition, so that Italian music was perceived in Germany, not as something imported but

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[1]Friedrich Blume, "Deutschland (D)", ibid., col. 304.

[2]Ibid., col. 309.

as the goal of musical education.)

To this must be added the fact that many Italian composers worked in Germany in the seventeenth century. In Vienna, alone, one finds names such as Giovanni Valentini, Marco Antonio Ferro, Antonio Bertali, Antonio Poglietti and Pietro Andrea Ziani.

In contrast to France, where instrumental ensemble music consisted primarily of dance music, the Italian music for the same medium was written for a variety of purposes, dancing being perhaps a minor one. Instrumental music played an important part in the ceremonies of the church as well as in banquet and concert halls of wealthy patrons. In discussing this aspect of seventeenth century music in Italy, Palisca notes that "the mainstream of instrumental music continues the currents of the canzona francese, sinfonia, and sonata for four or more parts of the late sixteenth century."[1] After the 1630's the distinction between works meant for the church or chamber began to appear. The main difference in theory was that the sonata for church (da chiesa) contained no dances, while the chamber sonata (da camera) did; however, dances do, in fact, appear in sonate da chiesa, and non-dance movements frequently were included in sonate da camera, notably as the opening move-

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[1]Claude V. Palisca, Baroque Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968), p. 136.

ment. After 1700 the distinction disappeared.

Corelli's publications fall into an orderly arrangement that is by no means characteristic of the other Italian composers. Nevertheless, there are several reasons why he serves as an excellent example for the purposes of this study. Firstly, there is his undisputed position as the composer of "the perfect examples of the serene, classical phase of Baroque musical art . . . .".[1] Grout goes on to say:

> In his trio sonatas Corelli summed up the achievements of Italian chamber music in the late seventeenth century; in his solo sonatas and concertos he initiated developments that were followed for the next fifty years and more.[2]

Secondly, there is the influence on Muffat, which is described in the foreword to Auserlesene Instrumentalmusik. Although the works that Muffat imitated were concertos (Corelli would seem to have been writing in this form in 1682 despite the fact that his concerti grossi were not published until after his death in 1713), it is significant that Corelli's first collection of sonate da chiesa were published in 1681, the year of Muffat's visit to Rome.

Corelli's first four collections (1681, 1684, 1689, and 1695) were trio sonatas--settings for two violins and

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[1]Donald J. Grout, A History of Western Music (New York: W. W. Norton and Co., 1960), p. 353.

[2]Ibid., p. 354.

continuo divided equally into da chiesa and da camera types. In 1700 he published a set of solo sonatas (six da chiesa, five da camera, and one set of variations), and in 1714 a set of concerti grossi, the first eight da chiesa and the rest da camera, was published posthumously. The sequence of publication reflects the main tendencies in Italian instrumental music of the late seventeenth century, since the trio setting was the most popular one until the turn of the century, at which time the solo sonata began to appear more frequently. Although he was not an innovator, his sense of form and the elegance and purity of his writing made his sonatas models which many composers imitated. He is commonly credited with having established the four-movement sonata da chiesa (slow-fast-slow-fast). If it is true that his concertos were composed as early as 1682, he was at the forefront of the development of the concerto style, a style that became very important in the eighteenth century in the works of composers like Vivaldi.

In Germany, composers also wrote sonatas, but it would seem that they used a wider variety of settings. Two men with whom Muffat almost certainly came into contact can serve as examples. Johann Heinrich Schmelzer, who was made Hofkapellmeister at the Imperial Court in 1679 after serving there from 1649, wrote eighty-five sonatas. Of these, half are trio, a third are multivoice, and the rest are solo sonatas. His was the earliest German publication (1664)

containing only solo sonatas. Heinrich Biber, who entered the service of the Archbishop of Salzburg in 1676, two years before Muffat's arrival, became Hauptkapellmeister in 1684. Of his fifty-seven sonatas, twenty-five are multi-voice, twenty-five are solo, and seven are trio sonatas.

A further comparison between Italian and German sonatas can be drawn with respect to the instruments used. The flowering of baroque instrumental music in Italy was a reflection in part of the perfection of the art of violin-making by men like Amati and Stradivarius. In France, on the other hand, the violin was considered fit only to be used for dancing, where its clear, bright tone was an asset. For chamber music the softer tones of the viol family were still preferred. In Italy the violin was undoubtedly the most popular instrument. Corelli was held to be a virtuoso on the violin in his time, and all of his compositions are for members of the violin family. Although the violin was common and important in Germany, as can be seen in the careers and music of virtuosos like Johann Walther and Heinrich Biber, there was also a strong tradition of music for wind instruments. In Rosenmüller's Sonate da camera, for example, the title specifies bowed instruments but also indicates that others, namely wind instruments, are possible.[1]

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[1]The sonatas have been reprinted in Denkmäler deutscher Tonkunst, Vol. 18 (hereafter referred to as DdT).

While instrumentation in all Baroque music of this period tended to be variable according to such factors as occasion and resources, Germans placed special emphasis on wind instruments.[1]

In addition, trio sonatas were occasionally written in which a viol was substituted for the second violin, another manifestation of the more conservative outlook of German composers.[2]

An aspect of Italian music which is especially important in the study of Muffat's music is the growth of the concerto grosso principle after 1675. The idea is usually traced to the polychoral style of the Venetian school, but the first concerti grossi as such are attributed to Alessandro Stradella.[3] In discussing the origins of Stradella's concerti grossi, Owen Jander writes:

> The concerto grosso technique of orchestration probably originated empirically as a solution to the problems of dynamic balance in accompanying a solo voice with a large group of instruments.[4]

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[1]See Arnold Schering, Geschichte des Instrumentalkonzerts, 2nd ed. (Leipzig: Breitkopf und Härtel, 1927), p. 117.

[2]See the modern reprint of Buxtehude's sonatas for violin, viola da gamba and cembalo in DdT, Vol. 11.

[3]Schering, p. 41.

[4]Owen Jander, "Concerto Grosso Instrumentation in the 1660's and 1670's", Journal of the American Musicological Society, XXI (Summer, 1968), 168-180.

A similar process has already been noted in music for French opera in the use of the petit choeur. Another predecessor of this form is to be found in the Bolognese trumpet sonata written for the church of St. Petronio.[1] (Corelli received his early musical training in Bologna.)

The basic characteristic of the concerto grosso was the alternation of a large and a small group of instruments. In the case of Corelli's twelve concertos Op. 6, the small group, or concertino, is consistently a string trio. Bukofzer points out that this is a primitive feature. Along with the fact that the texture and internal organization are also characteristic of the seventeenth century, the structure of Corelli's concertino indicates that some of his concertos were composed before 1700, well before their publication in 1714. The evidence is indisputable that, despite the later date of Corelli's concerto publication, the concertos by Torelli, Op. 6 (1698) and Op. 8 (1709), and Albinoni, to whom are credited the first violin concertos, are more advanced. Torelli established the solo concerto, with the three-movement, fast-slow-fast, pattern. Differentiation between thematic material assigned to the tutti and concertino also represented an advance over Corelli's concertos, resulting eventually in the ritornello

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[1]See Arthur Hutchings, The Baroque Concerto (London: Faber and Faber, 1963), ch. 5, for a detailed discussion of the School of St. Petronio.

form used by Vivaldi and then Bach.[1]

Corelli's concerti grossi are essentially extensions of his trio sonatas. There is very little differentiation of thematic material between concertino and tutti, and they can be played as trio sonatas. Nevertheless, they presented a more difficult problem in composition than an ordinary trio sonata if the participation of the large ensemble was to be an interesting one. The German composer was usually a Kapellmeister or Kantor rather than a virtuoso, with the manifold duties such positions implied. It becomes evident in Muffat's case, for example, that the positions of Kapellmeister and Edelknabenhofmeister left him little time to prepare works for publication. Walter Krüger suggests that this lack of time was one reason why Germans did not compose more concerti grossi.[2] Another reason was the popularity of French overtures with concertante elements, which took the place of conventional concertos.

Much has been made of the importance of Italian, and in particular Corelli's music for the understanding of Muffat's music. The influence seems to have been mutual, however. The third concerto of Corelli's Op. 6 contains a French overture, and French characteristics appear elsewhere

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[1]Bukofzer, Music in the Baroque Era, pp. 219-229 contains a discussion of this evolution.

[2]Krüger, Das Concerto Grosso in Deutschland, pp. 40-42.

in Corelli's works, as in the adoption of the menuet (minuetto). According to Pincherle:

> The residence at Rome of an adherent of Lully so indoctrinated with the precepts of his master as Muffat was would suffice to account for the exchange which occurred at that time: Muffat borrowing from Corelli the best of Italian techniques and reciprocally imparting his knowledge of composition in the French style.[1]

Schering concurs with this view of Muffat's effect on Corelli,[2] which, if true, places him squarely in the mainstream of music history, since Corelli's influence on men like Vivaldi, Bach and Handel is undisputed.

The main conflict of musical styles in the seventeenth century was between the French and the Italian, with French musicians assuming a defensive posture against the exuberant vitality of Italian musical ideas. It was not until about 1670 that the influence of France really began to appear in the rest of Europe, with the orchestral overtures and suites of men like Muffat. There are several eighteenth-century writers whose comments on the relative merits of French and Italian music are helpful in understanding these stylistic differences.

Abbé François Raguenet visited Rome in 1698 and on

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[1]Marc Pincherle, Corelli: His Life, His Work, translated by Hubert E. M. Russell, (New York: W. W. Norton and Co., 1956), p. 130.

[2]Schering, Geschichte des Instrumentalkonzerts, p. 50.

returning to France published Parallèle des Italiens et des Français en ce qui regarde la musique et les operas (1702).[1] While giving credit to French music on some points, it is generally critical of Lully and his followers, and holds up Italian music as a model to be followed by the French. On the differences in approach to expression in music he wrote:

> It is not to be wondered that the Italians think our music dull and stupefying, that according to their taste it appears flat and insipid, if we consider the nature of the French airs compared to those of the Italians. The French, in their airs, aim at the soft, the easy, the flowing and coherent; they do it with many preparations, they so qualify it, that still the air seems to be as natural and consistent as if they had attempted no change at all; there is nothing bold and adventurous in it; it's all equal and of a piece. But the Italians pass boldly and in an instant from b-sharp to b-flat and from b-flat to b-sharp; they venture the boldest cadences and the most irregular dissonance; and their airs are so out of the way that they resemble the compositions of no other nation in the world.[2]

These words are no doubt exaggerated, as was the custom in the many heated debates about music which took place in the eighteenth century, but certain similarities to the statements of less partisan observers (Bukofzer) in the previous section on French music can be noticed. In speaking of the instrumental sound Raguenet also touched on the trio writing that had flourished in Italy.

But if we now proceed from the simple airs to a con-

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[1]Translated in Otto Strunk, Source Readings in Music History, (New York: W. W. Norton and Co., 1950), pp. 473-488.

[2]Ibid., p. 477.

> sideration of those pieces that consist of several parts, we there shall find the mighty advantages the Italians have over the French. I never met with a master in France but what agreed that the Italians knew much better how to turn and vary a trio than the French. Among us, the first upper part is generally beautiful enough, but then the second usually descends too low to deserve our attention. In Italy the upper parts are generally three or four notes higher than in France, so that their seconds are high enough to have as much beauty as the very first met with us. Besides, all their three parts are so equally good that it is often difficult to find which is the subject.[1]

The difference between the French and Italian treatment of the top two voices has already been noted. The information on musical instruments, again doubtless exaggerated, is equally interesting:

> The Italians have, besides all this, the same advantage over us in respect of the instruments and the performers as they have in regard of the singers and their voices. Their violins are mounted with strings much larger than ours; their bows are longer, and they can make their instruments sound as loud again as we do ours. [Raguenet makes no mention of the lower pitch of French instruments described by Muffat.] Their archlutes are as large again as our theorbos and their sound consequently louder by half; their bass-viols are as large again as the French, and all ours put together don't sound so loud in our operas as two or three of those basses do in Italy.[2]

However, in the manner of playing, the superiority of French musicians is affirmed:

> As to the instruments, our masters touch the violin much finer and with a greater nicety than they do in Italy. Every stroke of their bow sounds harsh, if broken, and disagreeable, if continued. Moreover, besides all the

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[1]Strunk, pp. 479-80.

[2]<u>Ibid</u>., p. 486.

> instruments that are common, to us as well as the Italians, we have the hautboys [oboes], which, by their sounds, equally mellow and piercing, have infinitely the advantage of the violins in all brisk, lively airs . . . .[1]

One can see here characteristics of the French orchestral sound which have already been considered in the discussion of Lully's music, and which will be encountered again in the study of Muffat's concerti grossi.

J. J. Quantz published his Versuch einer Anweisung die Flőte traversiere zu spielen in 1752.[2] Along with the practical information implied by its title it contains several illuminating sections devoted to the mixture of styles in which Muffat participated. After speaking of composition, in which the Italians are broad-minded, expressive, extravagant and rich in invention, and the French are lively, expressive, natural, but servile and dry in invention, he describes the difference in performance styles in this way:

> The Italian way of playing is arbitrary, extravagant, artificial, obscure, likewise frequently audacious and bizarre, difficult in performance; it permits a considerable addition of embellishments and requires a fair knowledge of harmony; in the uninstructed it arouses less pleasure than astonishment. The French way of playing is servile but modest, clear, neat and pure in its delivery, easy to imitate, neither profound nor obscure, but intelligible to every man and suited to the

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[1]Strunk, p. 475.

[2]Excerpts from this work are translated in Strunk, pp. 577-598.

> amateur; it requires little knowledge of harmony, for the embellishments are for the most part prescribed by the composer; at the same time, it is, for the musical expert, little conducive to reflection.
>
> In a word, the Italian music is arbitrary and the French narrow-minded; for this reason, the good effect depends, in the latter case, more on the composition than on the performer, in the former case, almost as much--indeed, in some cases even more--on the performance than on the composition.[1]

Of German music Quantz has this to say:

> Now if we were to make a thorough examination of the music of the Germans of more than a century ago, we should find that, even that far back, they had reached a very high point, not only in correct harmonic composition, but also in the playing of many instruments. Of good taste, however, and beautiful melody we should find little trace. . . .
>
> Their writing was more artful than intelligible or pleasing, more for the eye than for the ear.[2]

He then goes on to discuss the way in which Germans, although having no distinctive style of their own, have surpassed the other nations by assimilating French and Italian styles to produce a new style.

> When we know how to select with due discrimination from the musical tastes of various peoples what is best in each, there arises a mixed taste which, without overstepping the bounds of modesty, may very well be called the German taste . . . .[3]

It is the manifestation of this "mixed taste" in Muffat's music that will be the subject of the following chapters.

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[1]Strunk, p. 594.

[2]<u>Ibid</u>., p. 595.

[3]<u>Ibid</u>., p. 596.

CHAPTER II

THE DANCE SUITES

General Considerations

The compositions which reflect Muffat's training in the French style most clearly are the two dance suites, Florilegium Primum and Florilegium Secundum. The ornate titles themselves are in keeping with the seventeenth-century practice of assigning fanciful titles to collections of music. Similar examples from the same period are Lieblicher Frühlingsanfang (1685) by J. Scheiffelhut and Le Journal du Printems [sic] (1695) by J. K. F. Fischer.

For each of the dance-suite collections and for the concerti grossi, Muffat included an index to his previous works and a commentary on works in preparation. From the index in Florilegium Secundum the first set is described as follows:

> Suavoris Harmoniae Instrumentalis Hyporchematicae Florilegium Primum, oder erster Blumen-Bund lieblicher Ballet-Stücke so derselben fünffzig auf vier oder fünff Geigen sambt dem Basso continuo (nach Gefallen) meistens auf Frantzösische Arth gericht in sich hält. Ist zu Augsburg bey Jakob Koppmayr Anno 1695 gedruckt worden, und bey Wilhelm Pannecker Buchführer allda zu finden.[1]

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[1]DTO, Vol. 4, p. 225. Since a translation is provided, the original spelling and syntax have been retained.

(Suavoris Harmoniae Instrumentalis Hyporchematicae Florilegium Primum, or First Garland of Charming Ballets, containing fifty pieces mostly in the French style, to be played on four or five violins with basso continuo ad libitum. It has been printed by Jakob Koppmayr of Augsburg in 1695 and can be found at the bookseller, Wilhelm Panneker.)

The first Florilegium had been composed in Salzburg. Muffat wrote in the foreword to the collection:

> Here you have my pieces, composed in Salzburg before I came to Passau and conforming in the main to the French ballet style, now submitted to you gracious amateur, for your entertainment and approval.[1]

Despite the fact that his position was that of organist in the Cathedral at Salzburg, it is clear that his duties also included the composition of ballets and operas for the Salzburg theatre. There were also occasions for the writing of other instrumental music, since, according to his index, all of the concertos of Auserlesene Instrumentalmusik were completed in Salzburg.[2] In the same foreword Muffat informs the reader that the suites did not meet with universal approval when they were first introduced. The reason was partially a lack of familiarity with the style of performance on the part of performers and audience, this being the relatively unfamiliar Lullian ballet style. With greater familiarity they found acceptance and approval. This encouraged him to publish them, directed, as he

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[1]Translated in Strunk, Source Readings, p. 442.

[2]DTO, Vol. 23, p. 107.

indicates, to the "gracious amateur".[1]

He had intended to include some remarks on the proper performance of the pieces with the first set, but a lack of time forced him to postpone them until the publication of Florilegium Secundum three years later in Passau. The first foreword contains a few paragraphs dealing mainly with correct tempos.

In the index to the publication of 1701 the second set is described as follows:

> . . . anderer Blumen-Bund lieblicher Ballet-Stűcke, deme, nebst fast gleicher Anzahl auf vorige Arth in sich behaltenden in Passau zu vornehmeren Gásten ansehnlicher Empfahung, auch hoch-Adelicher Jugend Ballett-Übung componirten Stűcken, noch etliche die Manier solche zierlich vorzustellen betreffend nűtzliche Anmerkungen in vier Sprachen beygefűgt werden.[2]
>
> (. . . the second garland of charming ballets, which, containing about as many pieces as the previous set, and having been composed in Passau for the stately entertainments of distinquished guests, as well as the ballet rehearsals of noble youths, contains also, in four languages, relevant, helpful suggestions about the way in which these pieces may best be performed.)

It is on these comments about the French style of performance that Muffat's chief claim to fame has rested.

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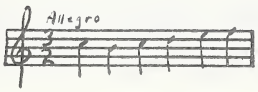
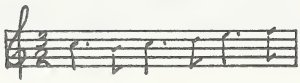
[1]For a discussion of the importance of Collegia Musica, usually societies of amateur musicians, in the musical life of Germany, see Schering, Geschichte des Instrumentalkonzerts, pp. 117-118.

[2]DTO, Vol. 23, p. 106.

(This does an injustice to his music, much of which warrants performance by contemporary chamber ensembles.) Virtually every author writing on performance practices of the seventeenth century quotes Muffat at some length on such subjects as ornamentation and bowing. The foreword contains, for example, seven illustrations of how a musical line written in equal notes must be dotted if they are to be performed in the French manner. One is shown in Example 1.

Ex. 1 

played 

This description can be compared with the foreword to the first collection, where he contrasts the French and Italian styles in this way:

> Further, although at the sign 2 the measure is very slowly divided into two parts, the notes have nearly the same value as they have with the Italians at the sign C and the additional direction "Presto", when the measure is divided into four; the difference between the two is simply that in the latter case one must not, as in the former and better, give to successive quavers a dotted rhythm, but must, on the contrary, play them evenly. The Symphonie of the fourth fascicle provides an example of this.[1]

The Symphonie referred to is in the form of an Italian opera overture, as will be observed when the first movements of

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[1]Strunk, Source Readings, p. 444.

the suites are discussed.[1]

The information on how, where, and when to play a variety of ornaments is also detailed, although he promised a more extensive discussion of the matter at some future time.

The index of 1701 also reveals:

> Vergleichen sollen mehr, geliebt es Gott, unter diesem Titul mit allzeit beygesetzten arthigen Merckwürdigkeiten zu seiner Zeit folgen.
>
> (More like these shall follow, under the same title, in good time, God willing, with appropriately interesting comments accompanying.)

The tone here is much more cautious than that found in the index of the second set of dance suites, where he confidently states:

> Werden also unter andern meinen künfftigen herauskommenden Wercken mehr dergleichen von eben dieser Arth unter besagten Titul . . . Florilegium Tertium, Quartum, Quintum, etc. nemblich: dritter, vierdter, fünffter etc. Blumen-Bund lieblicher Ballett-Stücke . . . erfolgen.[2]
>
> (Thus, among my works which will be appearing in the future, there will follow more like this one under the title . . . Florilegium Tertium, Quartum, Quintum, etc. namely: third, fourth, fifth etc. garland of charming ballets.)

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[1]The question of whether or not this kind of dotted rhythm was exclusively a French practice is still a matter of controversy among musicologists. Robert Donington, for example, provides evidence suggesting that it was a principle known and used also by the Italians, in "A Problem of Inequality", The Musical Quarterly, LIII (October, 1967), 503-517.

[2]DTO, Vol. 4, p. 225.

According to Muffat's index to the second set, the suites were composed between 1691 and 1695.[1] The fact that no more collections were forthcoming can be attributed partly to the difficulty of finding a sponsor to underwrite the expense of printing. In addition, his duties as Kapellmeister and Edelknabenhofmeister probably did not leave him the time to prepare works for publication.

The two sets are important elements of a phenomenon beginning around 1675 and affecting German music deeply. This was the influx of musical ideas from France in the form of suites of dance music. Muffat claimed, in the preface to the concertos, to have been the first to bring the Lullian style to Germany.

> . . . just as was long ago the case with the Lullian ballet style on my return from France--I brought to Germany, as the first, some specimens of this harmony . . . .[2]

However, Paul Nettl has shown that the influence of Lully was felt in Vienna as early as 1667, when Muffat was still a student in Paris.[3]

The first significant composer whose name is mentioned as having preceded Muffat in the introduction of the

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[1] DTO, Vol. 4, p. 224.

[2] Strunk, Source Readings, p. 449.

[3] "Die Wiener Tanzkomposition in der zweiten Hälfte des siebzehnten Jahrhunderts", Studien zur Musikwissenschaft, VIII (1921), p. 54.

Lullian style is Johann Sigismund Kusser (Cousser) who went to Paris in 1674 at the age of fourteen and became Lully's student. In 1682, on his return from Paris, he published a collection of suites with the title: Composition de Musique Suivant la méthode françoise contenant Six Ouvertures de Théatre accomp. de plusieurs Airs. Since Muffat's first collection of suites did not appear until 1695, it is clear that he was not the first to publish suites in the French style. Another predecessor in the publication of suites was Philipp Heinrich Erlebach of Thuringen, who published Sechs Ouvertures nach französicher Art und Manier in 1693.[1]

However, according to the foreword to Florilegium Primum, Muffat states:

> . . . I was perhaps the first to bring this manner, not displeasing to many professional musicians, into Austria and Bohemia and afterwards to Salzburg and Passau.[2]

Therefore, if publication is not demanded as a criterion of precedence in the dissemination of a musical style, Muffat, who came to Salzburg in 1678, may very well have been the first composer of importance to bring suites in the French style to Austria. As has been shown, Muffat's publication

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[1]See the introduction by Otto Kinkeldey to DdT, Vol. 46 for a discussion of French influences in Erlebach's music.

[2]Strunk, Source Readings, p. 443.

lagged far behind his production.

Two other important collections of suites were published in 1695. One, which has already been mentioned, was by J. F. K. Fischer, Le Journal du Printems consistant En Airs e Balets a 5 Parties les Trompettes a plaiser, published in Augsburg.[1] The other is Concors Discordia by Benedicto Antonio Aufschnaiter. Aufschnaiter and Muffat were together at Passau from 1690, and Arthur Hutchings suggests that the date and content of Aufschnaiter's pieces show Muffat's influence.[2]

Overtures and Dances

Florilegium Primum contains seven suites, each of which has seven movements, except for the last, which has eight. All but the fourth and seventh suites begin with an overture in the French style, a slow, dignified opening in duple time, making frequent use of dotted rhythms and upbeat sixteenth runs, followed by a fugal allegro, usually in triple time. The fourth suite begins with a Symphonie in the steadily moving, homophonic Italian style, with three sections marked Allegro, Grave and Presto. The seventh suite begins with an Air, which is marked Grave, and contains frequent contrapuntal interplay between the voices,

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[1]Reprinted in DdT, Vol. 10.

[2]Hutchings, Baroque Concerto, p. 125.

providing the same kind of solemnity as the first section of a French overture.

The suites are composed mainly of dance movements, with a number of movements, such as Air, Rondeau and Echo less clearly related to the dance. In the seventh suite, two Entrees are included, providing a good indication that the pieces were actually meant for dancing. In Florilegium Secundum, thirty-one of sixty-two movements have descriptive names of this kind, and in the index Muffat indicates the years in which they were composed and danced ("componirt und gedantzt worden").[1]

The arrangement of movements from one suite to another shows little consistency, except that movements within a suite are in the same key. No one dance occurs in all the suites. The first, second, third and seventh suites of the first set, and the first, fourth, fifth, seventh and eighth suites of the second set end with a Menuet, while Les Marmitons, which is at the end of the second suite of the second set, is menuet-like, thus providing an element of uniformity. The lack of consistency is also characteristic of the suites of Aufschnaiter and Fischer, although a Menuet does appear in all of them. This in-

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[1]DTO, Vol. 4, p. 224.

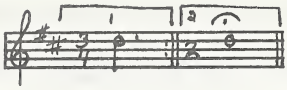
dicates that the late seventeenth-century suite did not have the consistently ordered dances of the older German orchestral suite. Composers like Johann Hermann Schein, in Banchetto Musicale (1617), or Johann Rosenmüller in Studentenmusik (1654), had imposed a fairly consistent order on the movements of their suites. For example, suites 5-9 of Studentenmusik consist of Paduan, Allemanda, Courant, Ballo, and Sarabanda. Froberger had done something similar in establishing Allemande, Courante, and Sarabande as the principal movements of the keyboard suite.

The lack of a specific order in the German orchestral suite of the late seventeenth century may have resulted both from the practical purposes in the theatre for which they were designed, and from the French tradition, in which, as has been mentioned, dances were collected from ballets into suites in a fairly haphazard manner. This tradition can also be seen in the ordres of Couperin, which are, in effect, anthologies of dances from which the performer is free to choose. The arrangement of Muffat's suites stands somewhere between the two extremes.

In Florilegium Primum, the overtures are all binary (slow-fast), with a very faint hint of ternary structure in all but the third in that the final chord contains the time signature 2, the signature of the first section. The over-

ture to the first suite ends as shown in Example 2.

Ex. 2



This same pattern can be found in the second, third, seventh and eighth suites of Florilegium Secundum. In the first, second and fifth suites, however, there is a return to the tempo of the slow first section for several measures at the end of the overture, producing a stronger feeling of ternary structure. According to Hans Engel, Lully's overtures until 1672 had been mainly binary, but after 1672 more were ternary.[1] Whether or not Muffat was aware of this tendency, there is a similar development in his overtures. One can also see the trend towards self-sufficiency in the opening movements of suites of which Norlind speaks.[2] The opening movement of the sixth suite is noteworthy in that it is a Caprice, with sections marked Allegro, Presto, Tempo di Borea e di Menuet, and Largo, thus making it a suite within a suite. According to Muffat it is a "singular piece, to be played for the entry of the dancing Master".[3]

To the already large number of dance types which he had used in the first collection, Muffat added four more in

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[1]"Ouvertüre", MGG, X, col. 495.

[2]Tobias Norlind, "Zur Geschichte der Suite", Sammelbände der Internationalen Musikgesellschaft, VII (1905-6), pp. 199-200.

[3]DTO, Vol. 4, p. x.

the second set: Traquenard, Passacaille, Rigodon and Contredanse. As in the earlier suites and in Lully's ballets after 1664, the Menuet occurs most frequently, often in pairs. Beginning with the second suite of Florilegium Primum, whenever two Menuets are paired, the instruction Menuet I Da Capo is given. This occurs also in the seventh suite, and in the first, fifth, and seventh suites of Florilegium Secundum. In this is foreshadowed the Minuet and Trio form that played such a prominent part in the music of the next century. Muffat, along with J. F. K. Fischer and Pachelbel, was one of the first to use this arrangement.[1] In fact, Fischer, in Le Journal Printems adds a trio to a Bourrée (second suite) and a Gavotte (third suite) as well as one Menuet (eighth suite).[2]

As Muffat himself suggests, the dances are mainly in the French manner.[3] They were composed for dancing as well as for listening, and therefore they have the clear-cut rhythms and periodic construction characteristic of dance music. The movement of the five parts tends towards homo-

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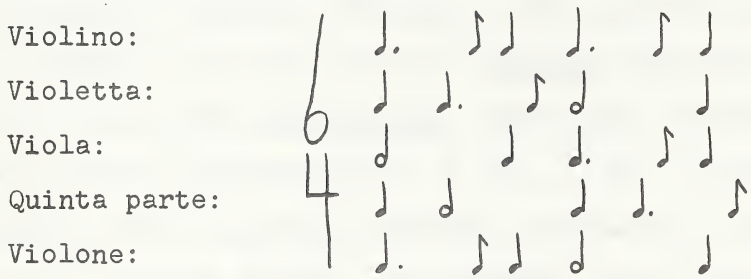
[1]See Claudie Marcel-Dubois, "Menuett", MGG, IX (1961), col. 107.

[2]DdT, Vol. 10, pp. 27, 32 and 86.

[3]See Helen Meredith Ellis, The Dances of J. B. Lully, Dissertation Abstracts No. 67-17,784, (Ann Arbor, Michigan: University Microfilms, 1967), for a discussion of the characteristics of the various dances in Lully's ballets, as well as a complete list of incipits.

phony. This is a necessary element of dance music, since middle voices which are too active might obscure the clarity of the rhythm. Although the middle voices do not display great independence, it is clear that the composer has taken care in making them interesting. An example of this care can be seen in the last ten measures of the Gigue pour des Anglois of the first suite of Florilegium Secundum.[1] In three of the measures the bottom two voices merely interject chords on the first beat. The Quinta parte at two different times has rests, and subsequent entries which come off the beat. The other voices also maintain rhythmic independence. In the penultimate measure, for example, the voices are given these rhythms:



Ellis describes Lully's five-part dances in this way:

> An important aspect of the dances is their texture, which is generally thick and homophonic, rather than contrapuntal. Individual voices often move in slightly different rhythms, and some rhythmic activity was probably added by the improvisation of continuo instruments,

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[1] DTO, Vol. 4, p. 72.

> but the purpose of the whole effect was to provide a strong and clear accompaniment for the dancers.[1]

The German suite composers generally show their independence from Lully in this matter, with greater contrapuntal interest and variety in part writing. Muffat is no exception.

The same difference can be noted in the harmonies of the German composers compared to Lully's. That Muffat's harmonies are more complex than his teacher's can be ascertained from almost any page of his music. A similar comment has been made about Johann Fischer's suites. Fischer studied with Lully in Paris for several years and published numerous suites in the French style. Wójcikówna maintains that Fischer's harmonic writing is far superior to Lully's.[2] As an example one could take the Gavotte from the third suite of the first Florilegium. Muffat has written a bass line ascending chromatically, f, f#, g, g#, a, with the harmonies above implying secondary dominants of the subdominant and dominant chords. The passage can be seen in Example 3.

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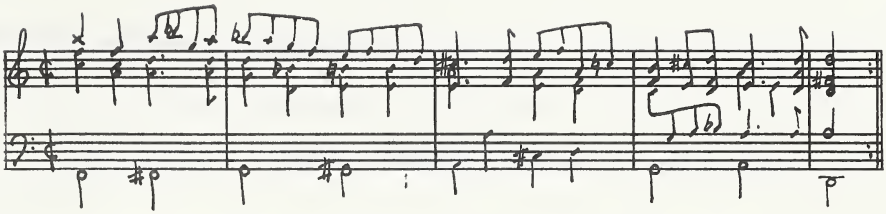
[1]Ellis, The Dances of J. B. Lully, pp. 140-141.

[2]Bronislawa Wójcikówna, "Johann Fischer von Augsburg (1646-1721) als Suitenkomponist", Zeitschrift für Musikwissenschaft, V (December, 1922), p. 155.

Ex. 3



This is in contrast with Lully's harmonic practice which makes sparing use even of dominant seventh chords, and almost no use of chromatically-altered seventh chords. Thus, while on the surface the dances of his German disciples resemble Lully's, there is greater complexity of part writing and more general use of chromaticism and various kinds of non-chord tones, giving their music an intensity often described as characteristic of German music.

One specific feature in two of the dances that can be traced to Italian influence is the use of triplets. These occur in the Balet of the second suite and the Gigue of the fourth suite of Florilegium Primum. The triplet was not used by Lully, according to Erich Schenk.[1] As a more general manifestation of the effect his Italian studies had on him, some writers point to Muffat's finely-honed melodies, revealing a delicate lyricism that has its inspiration in the Italian bel canto. The melody of a Bourrée from the second suite of Florilegium Primum can serve to illustrate

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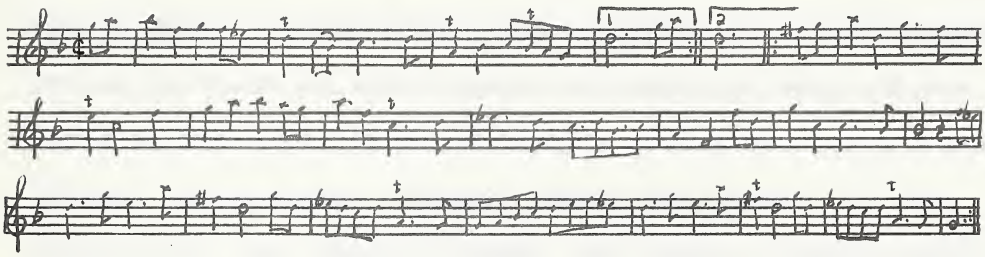
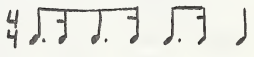
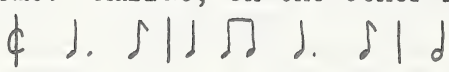
[1]DTO, Vol. 89, p. xii.

his melodic writing (Example 4).

Ex. 4 Florilegium Primum (Fasciculus II): Bourrée



An interesting example of how dances become stylized, changing gradually over a period of years until they hardly resemble the original, can be seen in the Traquenard of the seventh suite of Florilegium Secundum. Riemann's Musiklexikon gives the original rhythm as  , apparently in imitation of a horse's gait. The Traquenard in Fischer's Le Journal du Printems adheres strictly to this scheme. Muffat, on the other hand, employs this rhythm:  , related, to be sure, but in a way that shows the movement away from the original characteristics. This is emphasized by the independent rhythms given to the other voices.

Instrumentation

The instrumentation of the two collections, while showing its French inheritance very strongly, also reveals certain features of German and Italian practice. The names

of the five parts are Violino, Violetta, Viola, Quinta parte, and Violone e cembalo. As usual, Muffat's insistence on writing all explanatory notes and forewords in four languages proves useful in determining exactly what he had in mind. In the French note, explaining which languages are to be found on which parts, the names already encountered in the description of Lully's orchestra occur, namely: Dessus, Haute-contre, Taille, Quinte and Basse. In the German note, the Taille (Viola), and Quinte (Quinta parte), are described as Alt und Tenor Violen. A paragraph in his preface to Florilegium Secundum is also helpful in discovering which instruments he wanted.

> As to the instruments, the haute-contre (to the Italians, violetta) part sounds better when played on a medium-sized viola, built somewhat smaller than the taille, than on a violin. To play the bass well, it is best to use a small French bass, (to the Italians, violoncino), which cannot possibly be omitted without spoiling the true harmonic proportion. This can be doubled, according to the number of players, and if that is large, mixing among them the double bass (to the Italians, contrabasso; to the Germans, violone) can only make the concert more majestic, despite the fact that the French still do not use it at all in their airs de ballets.[1]

Despite the distinction between alto and tenor violas, the two parts are both playable on the conventional viola, since the lowest note to which the Quinta parte descends is $c^{\#}$ (Gigue pour des Anglois in the second suite of Florilegium Secundum), and only rarely does it descend

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[1]Cooper and Zsako, "Georg Muffat's Observations", p. 233.

below e. The case of the Haute-contre, or Violetta, is less clear-cut. In Lully's orchestra it was playable only on a viola, since there are many instances where it descends below g.[1] Muffat, on the other hand, who was writing for German orchestras, gave the Violetta a range of a-e" in the first, and b-e" in the second set. This means that it can be played either on a violin or viola. One gathers from his remarks on the subject that, although he had the French orchestral sound in mind, he was practical enough to adapt his music to the realities of German and Italian orchestras. The standard arrangement of the orchestra in these two countries was to have two equal upper voices, two middle voices and bass, with possible clef arrangements being g2-g2-c1-c3-f4 or g2-g2-c3-c4-f4. Muffat's clef arrangement is g2-c1-c3-c4-f4, and can be compared with the Lullian order of g1-c1-c2-c3-f4. Thus, for all but the second highest voice, Muffat used the Italian-German sequence of clefs. It should be remembered that the five-part setting itself almost certainly was derived from the French orchestra, although some German composers still wrote for five voices as well. In Italian music the trio setting had long been more common.

Muffat stayed true to his teacher's model in the handling of the two top voices. In Lully's writing the

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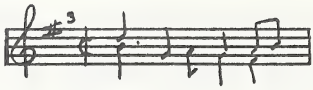
[1]See Eppelsheim, p. 52.

Haute-contre almost never rises above the top voice. While the distinction of ranges is not maintained as carefully in Muffat's music, crossing of the top two parts in the suites occurs only rarely, and then usually when the melodic impetus of the top voice carries it below the second. An example occurs in the third bar of Jeunes Espagnols from the second suite of the second Florilegium (Example 5).

Ex. 5



As in Lully's scores, the middle parts overlap more frequently.

Muffat's discussion of the instruments to be used for the bass line--the small French bass already encountered in Lully's orchestra, with the double bass to be admitted freely if the occasion warrants it--show that his attachment to Lully's example was not slavish. Another indication of his independence can be seen in his suggestion:

> One should distribute, and according to the number of musicians double, the parts with judgment, so that everything is heard distinctly and agreeably with the usual ornaments. The top part should not be allocated to the most, or to the best, violins, so that the bass and inner parts, among which are hidden the greatest harmonic attractions, are left destitute because of players insufficient in number and excellence . . . .[1]

This is in sharp contrast with the distribution of instru-

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[1]Cooper and Zsako, "Georg Muffat's Observations", p. 233.

ments in the French orchestra of Lully's time.

His words reveal an interest in polyphony and harmony ("greatest harmonic attractions") for which the audibility of the inner parts is indispensable. This interest, if Quantz is to be believed, is probably traceable to German roots. One might compare here the instructions given by J. A. Schmicerer (Schmicorer, Schmierer) in the foreword to Zodiaci Musici (1698), a collection of four-part suites in the French style.[1] He states that the two outer voices must at all times be stronger than the two inner voices, and that the players should be distributed accordingly.[2] Not much is known about his life, and while it is likely that he never had any direct experience of France and its music, he is clearly more French in this respect than Muffat.

Two final points must be made about the instruments and their settings in the two collections. The first is that, according to Muffat, the pieces can be played in four parts. The part to be omitted is the fourth, or Quinta parte. This corresponds to a tendency in the French orchestra towards four-part writing during the first half of the eighteenth century.[3] Although there are five real parts,

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[1]Reprinted in DdT, Vol. 10.

[2]Ibid., p. 90.

[3]Eppelsheim, p. 181.

one part can drop out without real damage to the overall texture. Any gaps would presumably have been filled in by the keyboard instrument of the continuo. Related to this matter is the second point, the fact that the continuo was not indispensable. That the full texture of the French orchestra slowed the acceptance of the continuo has already been referred to; this same lack of reliance on the continuo, such an essential element of most Italian instrumental music, can also be seen in the music of the German suite and overture composers. In Aufschnaiter's Concors Discordia, for example, there is no provision for a continuo. These particular suites were probably intended for outdoor performances, since each carries the title, Serenada, but other suites, such as Fischer's, can also be played successfully without a continuo, given a uniform distribution of a reasonable number of players. Most of Johann Fischer's suites omit the continuo.

In Muffat's dance suites, then, one finds a reliance on Lully's example, especially in the form and spirit of the dances. The ways in which other styles appear have been discussed, but at no point can one say that there is a true fusion of styles. This fusion must be sought in the sonatas and concertos of 1682 and 1701.

CHAPTER III

THE CONCERTI GROSSI

Armonico Tributo

There is a gap of nineteen years between the publication of Muffat's Armonico Tributo (1682) and Auserlesene Instrumentalmusik (1701), yet they are very closely related. In fact, it seems he did not regard the sonatas as independent works at all, since they receive no mention in the index to his works included with the concertos. Instead, he refers to those concertos which were reworked versions of the sonatas as having been composed in Rome in 1682.

Armonico Tributo was published in Salzburg in honour of the eleven-hundredth anniversary of the founding of the Archbishopric of Salzburg. They were dedicated to the Archbishop, Max Gandolf, who had made Muffat's Italian trip possible. The works were composed in haste and the many mistakes in the printed score indicate that the printing was also hasty. Erwin Luntz, the editor of the 1904 reprint, observes that the score contains errors despite the numerous handwritten corrections and additions.[1] The collection was issued in five volumes, one for each part,

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[1]DTO, Vol. 23, p. 146.

with each volume containing the title, dedication, and foreword in Italian.

The sonatas are scored for Violino I and II, Viola I and II, and Cembalo e Violone. The consistently five-part setting does not, of course, correspond to Corelli's model, and again betrays Muffat's Paris apprenticeship. The clefs used are g2, g2, c3, c4, and f4. This corresponds exactly to the Italian-German system of clefs noted above. Provision is made for the alternation of a concertino, usually a string trio, and tutti, the five-part orchestra, by the placing of the letters S (solo) and T (tutti) in the score at the appropriate places.

As was mentioned above, the sonatas were written after Muffat had heard similar works by Corelli in Rome. Strong Italian influences could therefore be expected. The titles used both for the works as a whole and for many individual movements are clearly Italian in origin. As early as 1667, in his Sonate da camera, Johann Rosenmüller had incorporated the sinfonia, a non-dance movement, into the German dance suite. Luntz maintains that Muffat's sonatas are a significant advancement of this tendency.[1] The immediate inspiration for Muffat's use of this feature, as it had been for Rosenmüller, was the music of composers he encountered in Italy.

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[1]DTO, Vol. 23, p. vi.

The first four of the five sonatas have a first movement entitled Sonata. The fifth begins with an Allemanda. The opening of the last sonata corresponds to the Froberger model, but the other movements, Adagio, Fuga, Adagio, and Passacaglia, do not. The movements entitled Sonata show no uniformity of construction. They range from one seventeen-measure Grave in the fourth, through two sections, Grave and Allegro in the first and third, to five sections in the second: Grave, Allegro, Grave, Forte e allegro, and Grave, extending a total of one hundred and forty-seven measures.

This last Sonata corresponds to a description of the Venetian opera overture given by Heuss:

> Die Sinfonie ist recht venetianisch: zuerst eine breite Einleitung, der sich sofort ein stürmisch Allegro anschliesst, das plötzlich wieder durch feierliche Noten unterbrochen wird, dann seinen Fortgang nimmt und mit langsamem Teil schliesst.[1]
>
> (The Sinfonie is truly Venetian: first a broad introduction, immediately followed by a stormy Allegro, which is interrupted by a few solemn measures. The Allegro resumes its progress, and the piece closes with another slow section.)

It should be noted that there is a difference in that the individual sections are more complete than the sections of the opera overtures, which tend to be broken off more

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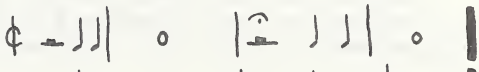
[1]Alfred Heuss, "Die Venetianischen Opern-Sinfonien", Sammelbände der Internationalen Musikgesellschaft, IV (1902-1903), 448.

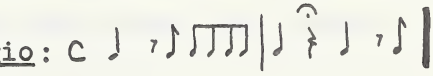
abruptly. Thus, Schenk also sees traces of the old canzona technique, which was characterized by a "patchwork" effect.

Bassani, a Venetian composer, was once thought to have been Corelli's teacher. Serious doubt has been cast on this belief, since Bassani was thirteen when he is supposed to have taught him. It is possible, nevertheless, to see traces of the Venetian style in Corelli's music, especially in the slow movements. For example, the first movement of the first concerto, Op. 6, follows the pattern Largo, Allegro, Adagio, Allegro, Adagio, Allegro, Adagio. According to Heuss, the frequent insertion of a few slow bars of music is characteristic of the Venetian opera overture. Rosenmüller's assimilation of this style has been discussed by Karl Nef.[1] It appears to have exercised a great attraction for those who came into contact with it. In Muffat's case, the influence, by way of Corelli, is discernible. The Venetian influence can also be seen in the frequent use of fermate and rests in patterns such as the following:

Sonata I--Sonata (Grave): 

Sonata III--Sonata (Grave):

These rhythms can be compared with the opening of Corelli's fifth concerto grosso:

Concerto Op. 6, No. 5--Adagio: 

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[1] DdT, Vol. 18, p. v.

and with the opening of Rosenmuller's fifth Sonata da camera:

Grave:

The arrangement of the rest of the movements is varied, showing no consistent pattern of dance movements. One pattern which does appear is the alternation of dance movements and slow, non-dance sections. The first sonata provides a good example, with Sonata (grave-allegro), Allemande, Grave, Gavotta, Grave, and Menuet. This occurs also in the second and fourth sonatas. The Fuga of the last sonata is separated from the introductory Allemanda and the concluding Passacaglia by Adagio sections. One must conclude from the fact that the sonatas contain both dances and non-dance movements that these are neither da chiesa nor da camera types, but a mixture of the two. Muffat described the concertos of 1701 in this way:

> These concertos, suited neither to the church (because of ballet airs and airs of other parts which they include) nor for dancing (because of other interwoven conceits, now slow and serious, now gay and nimble, and composed only for the express refreshment of the ear), may be performed most appropriately in connection with entertainments given by great princes and lords, for receptions of distinguished guests, and at state banquets, serenades, and assemblies of musical amateurs and virtuosi.[1]

This description applies equally well to the sonatas.

In the slow movements Muffat is clearly indebted to Corelli. In the dances, on the other hand, his French

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[1]Strunk, Source Readings, p. 449.

heritage is the important element. He was aware of this juxtaposition, and in the foreword to Auserlesene Instrumentalmusik explained:

> I present to you, sympathetic reader, this first collection of my instrumental concertos, blending the serious and the gay, entitled "of a more select harmony" because they contain (in the ballet airs) not only the liveliness and grace drawn intact from the Lullian well, but also certain profound and unusual affects of the Italian manner, various capricious and artful conceits, and alternations of many sorts, interspersed with great diligence between the great choir and the trio of soloists.[1]

It is clear from what he says that one will find examples of the different styles combined into one group. The important question is whether or not a "blending" of styles will also be found within single movements. The fourth sonata offers an interesting study of this aspect of Muffat's first publication.

The piece opens with a Grave, three introductory measures followed by fourteen measures of long drawn-out melodies in the top four parts over a Corellian bass moving in constant eighth notes. Between the top voices there are chain suspensions which are also reminiscent of Corelli, although the fact that the first violin and first viola also interact in this way (measures 7-8) reveals Muffat's interest in making all parts essential to the musical texture.

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[1]Strunk, p. 449.

The next movement is a Balletto, an Italian dance in name and origin, but invested with the typical French dotted rhythms:[1]

The Adagio which follows is wholly in the Italian style. Presto passages break into the Adagio, with the concertino playing alternating sixteenth-note passages, or scales in thirds. These are interspersed with chordal tutti passages. One is reminded of the term stylus phantasticus found in descriptions of earlier Baroque music.

A Menuet is found as the fourth movement and is patterned after the French dance of Lully's ballets, with its song-like melody and periodic construction. The Menuet is separated from the succeeding Aria by a brief Adagio interlude, again similar to Adagios to be found in Corelli's concerti grossi. An example may be seen in the Adagio of the seventh concerto. The concluding Aria also displays the dotted rhythms of the French style:

As Schenk points out, however, the triplet is foreign to Lully's vocabulary, although used by his disciples, and it can be viewed as an Italian trait. The example of the

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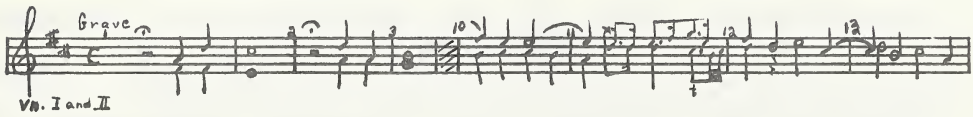
[1]Erich Schenk discusses many details of Muffat's indebtedness to French or Italian models in Armonico Tributo and Auserlesene Instrumentalmusik in his introduction in DTO, Vol. 89.

Balleto and Aria suggest that one important area where a mixing and fusing of styles takes place is in the rhythms Muffat uses.

Other sonatas also present an interesting array of styles, separate and mixed. The first sonata, for example, begins with a Grave displaying the homophonic texture, the solemn pauses, and the chains of suspensions typical of many Corelli slow sections. In the suspensions, beginning in the twelfth measure, the second violin is the higher of the two strands. It was noted in the discussion of the dance suites that Muffat rarely allowed the top two parts to cross, in accordance with the French manner of writing. In the sonata one can see Corelli's influence, as the two violin parts become equal and overlap frequently. As early as the eleventh measure, however, all the parts break into the dotted rhythms typical of the French overture. Example 6 illustrates all three of these features.

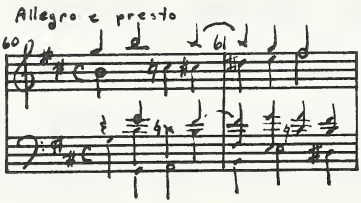
Ex. 6 Armonico Tributo (Sonata I):



The ending of the first section is also reminiscent of a French overture, with its dotted rhythms and the cadence on

the dominant. In the succeeding Allegro e presto, a fugue begins after a four-measure chordal introduction. The dotted rhythms of the subject remind one of the fast section of a Lullian overture. The presence of solo-tutti alternation and the dramatic pauses, as in measure 68, show the influence of Italian models. Finally, the frequent use of chromaticism (Example 7) can possibly be traced to the greater interest of German composers in harmonic variety that was spoken of by Quantz.

Ex. 7 Sonata I



In fact, Burney speaks of Muffat as "one of the great harmonists of Germany". The harmonic vocabularies of both Corelli and Lully are basically diatonic, especially in quick movements, and Muffat differs from both in his expressive chromatic harmonies.

The Allemanda of the first sonata is in the tradition of the opening movement of the German keyboard suite established by Froberger. This can be seen in the short anacrusis at the beginning, and the upbeat sixteenth-note runs:

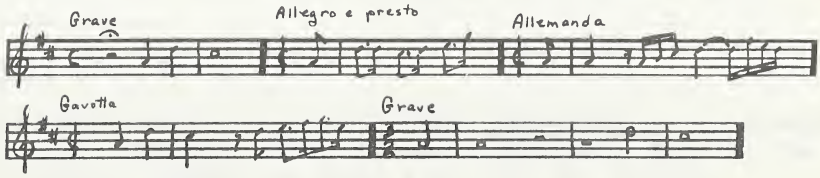
The Grave which follows is one of Muffat's "profound and unusual affects of the Italian manner". Beginning in the

eleventh measure, the tonality moves from D major and hovers briefly around F minor, a startling journey emphasized by a decrescendo indicated by the letters p, pp, and ppp, in measures twelve, thirteen and fourteen. A Neapolitan sixth chord is used before the final cadence.

The Gavotta is French in origin, French in spirit, and provides a good contrast with the intense fourteen-measure Grave that follows. The latter is completely Italian in origin and makes use of dynamic markings ranging from forte to pianissimo. The final Menuet resembles the Gavotta in its French derivation. There is a curious inconsistency here. One dance has an Italianized name, while the other retains its French name. Both, however, are written in the French style. Schenk does suggest that Muffat's Menuets, especially the one in the fourth sonata, are more highly stylized than Lully's, with smoother, more fluent lines. In this he sees the effects of Italian bel canto.[1]

An interesting feature in the first sonata is the use of the same motive for a number of the movements. This is shown in Example 8.

Ex. 8



[1]DTO, Vol. 89, p. x.

A similar technique, more consistently applied, had been used by J. H. Schein in his Banchetto Musicale (1617). Although Italian composers also used this technique, it has usually been associated with the early seventeenth-century orchestral variation suite in Germany.

Analysis of the second and third sonatas reveals characteristics similar to those already observed in the first and fourth. In general, according to Schenk, Muffat follows Lully almost completely in the newer dances such as the Menuet, Gavotte and Bourrée, less in the older Courante and Sarabande, and not at all in the Allemande and Balletto, where German and Austrian predecessors provided the models.[1] The first three dances were introduced into the ballet by Lully, where he established their characteristics. The other dances, however, had been the common property of composers in Europe for much longer, frequently going back to the sixteenth century, and in that time had become stylized, pieces to listen to rather than dance to.

The Passacaglia of the fifth sonata presents an interesting study in the fusion of musical styles.[2] The structure is similar to that of Lully's chaconnes. After

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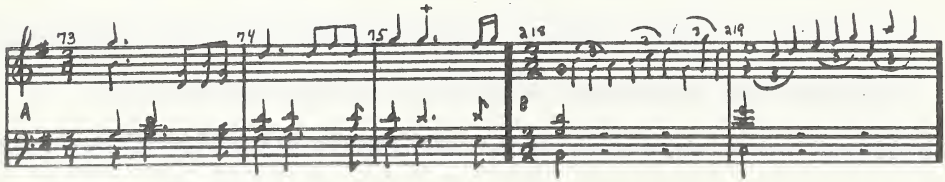
[1]DTO, Vol. 89, p. ix.

[2]An abbreviated version of the Passacaglia was transcribed for lute shortly after it was published, and can be found in a modern reprint in DTO, Vol. 50, pp. 67-69.

every five variations the music of the opening section returns. There are twenty-five variations in all. This can be compared with the Passacaglia from the collection of organ works, Apparatus Musico-Organisticus, which also has this kind of structure.[1] It differs from Lully's chaconnes in the melodic material given the violins. One finds brilliant passages which reflect German and Italian abstract instrumental writing rather than the vocally conceived Lullian style. Example 9 contrasts a few measures taken at random from the Chaconne of Lully's Roland (1685), which is typical of the rest of the piece, with a variation from Muffat's Passacaglia showing instrumentally conceived writing.

Ex. 9 A: Roland (Chaconne)
B: Sonata V (Passacaglia)



[1]Reprinted in Archibald T. Davison and Willi Apel, Historical Anthology of Music, II (Cambridge Massachusetts: Harvard University Press, 1950), pp. 113-116, and in Walter Georgii, Keyboard Music of the Baroque and Rococo, Vol. I (Cologne: Arno Volk Verlag, 1960), pp. 35-42.

Similar figuration is prominent in five of the variations. The Passacaglia and the Ciacona of the twelfth concerto can also be compared to the two Chaconnes found in the fourth and sixth suites of Florilegium Primum. These consist of four-measure sections which are repeated. Their rhythms are clear, their melodies simple, and their usefulness for dancing is apparent. The Passacaglia of the sonata, on the other hand, is a display piece meant to be listened to; it is therefore more closely related to a passacaglia like the one in Partia V of Biber's Harmonia Artificiosa-Ariosa, which is a collection of orchestral suites featuring dances, sometimes with variations.[1]

An even greater emphasis is placed on virtuosity in Biber's piece, along with the use of scordatura for the first and second violins. Muffat did not make use of the more exotic violinistic tricks beloved by some of his German colleagues, but the similarity is quite clear.

The ground bass of Muffat's chaconnes and passacaglias are treated quite freely, with the bass voice participating in the variation procedures. J. F. K. Fischer wrote one Passacaglia in which the bass, a descending four-note motive, while absent in the trio episodes, remains unchanged throughout the piece. This would appear to be an exception, however.

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[1]For a modern reprint of this collection, see DTO, Vol. 92.

As is the case in Lully's scores, ornaments are indicated in all of Muffat's orchestral scores. Moreover, Muffat stated that there are also notes which need an ornament, even when none is marked. Much of the section on ornamentation in the foreword to the second Florilegium is devoted to indicating the kinds of ornaments to be used in various situations. In the score all embellishments are indicated by the letter t, yet from the copious list Muffat gives it is obvious that the sign is a general one, and that the performer was expected to supply the appropriate ornament. In music inspired by French examples, the practice of indicating ornaments is not surprising. It is surprising, however, to see a slow movement, obviously inspired by Corelli, sprinkled with embellishments. This is not to say that the Italians did not add ornaments to the music. On the contrary, the version of the slow movements from the Op. 5 solo sonatas which Corelli is said to have performed, for example, reveals great elaboration of what was originally a simple melody. Italian composers did not, however, normally indicate embellishments in the score, leaving this to the performer.

Auserlesene Instrumentalmusik

Although the concertos were published in 1701, shortly before Muffat's death, they were not his last compositions. Having been composed before 1690, they preceded both the

organ toccatas and the dance suites, but while earlier, contain some of his most progressive writing. This becomes apparent when the revisions of the sonatas are examined. Had they been published in 1695, when the process of publication had already begun, they would have been among the earliest published works bearing the name of concerto grosso. Because of this, Muffat's words again reveal much about the early stages of the development of this form.

For example, important information about the flexible instrumentation of the early concerto grosso is contained in the foreword to the concertos. There one learns that if there is a shortage of string players, only the concertino parts may be played, forming a trio. With four string players, the first viola may be added, with five the second viola. The next parts to be added are the first and second violins and continuo of the large ensemble. With more players the orchestra may be enlarged, although the concertino is always played by soloists unless the circumstances are unusual. An interesting suggestion, which betrays Muffat's familiarity with Lully's operatic scoring, is that the concertino parts may be played by two French oboes or shawms, with a bassoon playing the bass line.[1]

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[1]The records of the Ottoboni court reveal that oboes and bassoons occurred only rarely before 1700 in orchestras of the period, confirming the belief that Muffat was following French models. See Sven Hostrup Hansell, "Orchestral Practice at the Court of Cardinal Pietro Ottoboni",

Muffat was careful to insist, however, that the ideal method of performance is the one indicated in the score, with alternation and opposition of two groups of instrumentalists.

Most of the twelve concertos have similar structures. All except the seventh and tenth have five movements. The seventh has an extra movement, while the tenth lacks the opening Sonata which begins all the other concertos. Eleven of the twelve concertos have a Grave as the central movement. In second place can be found Ballo, Corrente, Aria, Sarabanda, or Allemanda. The majority of the movements in fourth place are newer dances such as the Gavotta, Giga, or Menuet, although there are three Arias and one Sarabanda, as well as the Grave-Ciacona of the last concerto. The last movements are all dances of the French ballet, including the Giga, Rondeau, Borea, and Menuet. The significance of this arrangement lies in the fact that the abstract, non-dance movements and the older, stylized dances come first, with the simpler, more lively melodies and rhythms of the new dances at the end.

As in the sonatas, the opening movements and the central Grave movements are basically of Italian derivation. One can point to various places where French characteristics have merged with the Italian style. An example is the

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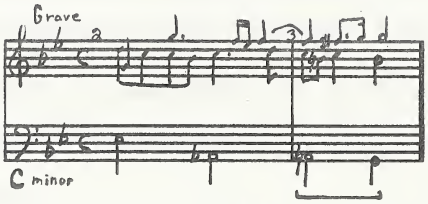
Journal of the American Musicological Society, XIX (Fall, 1966), p. 399, n. 14.

Sonata of the seventh concerto, which combines many dotted rhythms, pauses, solo-tutti alternation, and ornaments indicated in the score. In the third measure of the opening Grave of the ninth concerto there is a progression, shown in Example 10, which Pincherle refers to as very characteristic of Lully.[1]

Ex. 10



In general, the observations made in the discussion of the sonatas about the dance types and the styles in which they are written apply also to the concertos. The Giga found in the concertos provides a good example of Muffat's stylistic approach during this time. The Italian giga was generally very quick, usually with steadily moving eighth notes in 6/8 time. Dotted rhythms occur only rarely. The French gigue of Lully's ballets was in compound duple time, usually 6/4, contained many dotted rhythms, and was usually fugal in texture.

The Giga of the first concerto falls somewhere between the French and Italian types, despite its Italian name. There is a mixture of dotted and even rhythms. The texture is not fugal, but the melodic writing is not as

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[1]Corelli, p. 75. (The ninth concerto has been recorded on Turnabout TV-S 34324.)

violinistic as the writing in similar pieces to be found in Corelli's concertos, where the giga frequently becomes a virtuoso showpiece.

Giga I of the third concerto is marked Presto. It is in quadruple time, with a mixture of French dotted rhythms and Italian triplets. (The performance of the dotted rhythms in relationship to the triplets is a separate problem.) The texture is imitative as in Lully's gigues, with the inversion of the subject used at the beginning of the second section.

Giga II of the same concerto, except for the solo-tutti alternation, is completely in the French style, with its 6/4 metre and dotted rhythms, while the Giga of the eleventh concerto resembles the Italian type more. Very few dotted rhythms occur, and the first violin part tends to be slightly more brilliant than the others.

It has been suggested above that the study of the reconstructive process involved in the revision of the early sonatas into the concerti grossi provides a useful means of approaching all of the concertos. There is much to be learned, not only about Muffat's use of national styles and the changes in this usage, but also about his handling of the concerto technique.

Of the twelve concertos of Auserlesene Instrumentalmusik, the fifth, fourth, second, and eleventh correspond to the first four sonatas respectively. The tenth and

twelfth concertos contain elements of the fifth sonata. According to Muffat's index of the concertos, the first, fourth, fifth, and eleventh were composed in Rome in 1682, while the tenth and twelfth were composed partly in Rome and partly in Salzburg.[1] Those concertos not based on the sonatas were written over a period of seven years. Thus the third is dated 1683, the seventh and ninth 1688, and the first, sixth and eighth 1689. It would seem reasonable to assume that the revision of the sonatas took place during the same period, about fifteen to twenty years before publication.

That Muffat was dissatisfied with the hastily written and hastily printed sonatas is clear. Luntz suggests that he could not bear to leave them in that condition because of his Teutonic thoroughness. Accordingly, the sonatas were extensively revised, six new works composed, and the collection brought out as concerti grossi in appearance as well as intention. There were eight volumes, three for the concertino with its continuo, and five for the large ensemble.

The first sonata of Armonico Tributo reappears in the fifth concerto, subtitled Saeculum. The former opens with a Sonata consisting of a twenty-seven-measure Grave and an

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[1] DTO, Vol. 23, p. 105.

eighty-measure fugal Allegro. The opening measures of each are characterized by short motives separated by rests. Both sections have solo and tutti contrasts. Although the thematic material is essentially the same in the opening Grave of the concerto, the treatment is contrapuntal and much more intense, unfolding continuously without any pauses or clear cadences until the end of the eighteen-measure section. There are no passages for concertino only, and a significant revision occurs seven measures from the end where the violin parts are rearranged in order to give the first violin the highest notes. This means that, whereas there are times in the sonata when the second violin rises above the first, the first violin is the highest voice throughout the opening section of the concerto. The Allegro of the sonata, in quadruple time, is replaced by a compound-duple Allegro, which is twenty measures long. Measures 12-17 are written for concertino only, while in measures 5-8 the tutti plays chords below imitative sixteenth-note passages in the violins of the concertino. This is a technique which is not found in the Allegro of the sonata.

The second movement of both works is an Allemanda. Except for minor alterations, such as the change from an eighth-note anacrusis to a sixteenth note, and the elimination of rests to produce a more continuous, contrapuntal texture, the thematic material is essentially the same. An interesting aspect of the revision of the sonata can be

seen in the intensification of the harmonies in the last two measures, from IV-V-I to $II_{\flat 5}$-V-VI-$II_{\flat 5}$-$I_{\flat 4}$-V-I.

The Allemanda is followed in both works by a Grave. There is no solo-tutti contrast in either. The movement in the concerto is shortened from thirty measures to thirteen, and there is greater rhythmic and contrapuntal complexity.

In the Gavotta which occurs next, extended solo passages occur in the sonata. These are almost completely eliminated in the concerto. Here again the violin parts are redistributed to make the first violin more prominent.

A Menuet concludes both works, with the one in the sonata preceded by a fourteen-measure interlude marked Grave. The Grave is deleted in the concerto. The first section of the sonata Menuet is played by the tutti both times. In the concerto, on the other hand, the concertino plays it first with the tutti participating in the repetition. The second section of both contains concertino passages, although not in the same order. The sonata closes with a solo passage of four measures marked piano, whereas the concerto closes with four measures of tutti marked forte. It should be mentioned that solo passages in the sonata are usually reserved for the two violin parts, although it is possible in some movements in other sonatas, such as the opening Grave of Sonata II, to find one or both viola parts marked solo as well. Violas do not play with the concertino in the concertos, suggesting that the trio

sonata concept took some time to crystallize in Muffat's thinking.[1]

The most obvious change in the reworking of the second sonata into the fourth concerto is the elimination of a number of grave interludes. In the opening movement of the concerto, the first violin is given the highest, most important part, whereas in the sonata the two violins overlap frequently. There is solo-tutti alternation in the opening movement of the sonata, but no separate concertino passages occur in the concerto. An eighty-six-measure Allegro is omitted altogether.

Although occupying different places in the order of movements, both works contain Sarabande which are thematically identical. The structure in both is binary and in both cases a tutti repetition follows the opening concertino statement of each section. The change, then, is one of detail only, with fewer discontinuities and more complex inner parts in the concerto.

An Aria in the sonata, which is retained in the concerto, exhibits prominent and extended use of solo violins alternating with tutti. The concerto equivalent is for tutti throughout.

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[1]Bukofzer, in Music in the Baroque Era, pp. 261-262, states that "Muffat was the first German to follow Corelli in the field of the trio sonata." This needs qualification. The only place, at least in the compositions that are known, that Muffat uses the trio sonata arrangement is in the concertino of his concertos.

The final movement of both works is a Borea. In the sonata version the first eight-measure section is marked solo, with violas tacet. The repetition is played by the large ensemble. In the concerto the tutti reinforces the concertino at cadence points in both statements of the opening section. In the second part the solo-tutti contrasts are similar. The overlapping of the violins is again eliminated except in one or two minor instances.

In the opening movement of the third sonata one finds solo-tutti contrasts which are eliminated in the first movement of the concerto. The same situation exists in the Corrente which is found in both works. Contrast is provided for in the concerto version by the insertion of dynamic markings. The Gavotte of both the sonata and concerto have basically identical solo-tutti arrangements. The violins are given greater independence, the inner parts are rhythmically more complex, and the bass is supplied with more detailed figures, with correspondingly more subtle and intense harmonies. The Rondeau which ends both works is taken over with very little revision except for some elaboration of the inner parts.

The third movement of both the fourth sonata and the eleventh concerto is in three parts, consisting of an opening Adagio, Presto and closing Adagio. In the sonata a two-measure adagio section is inserted into the Presto. This is eliminated in the concerto. With a change of metre from

simple quadruple to compound duple, the Aria of the sonata becomes a Giga in the concerto.

The dotted rhythms of the opening Allemanda of the fifth sonata are partly eliminated when the dance movement reappears in the tenth concerto. A movement called Fuga is dropped altogether. However, a massive Passacaglia of 306 measures is found as a Ciacona of similar length in the twelfth concerto. The sonata version falls into fairly clear sections, marked by double bars and repetition signs, with the concertino usually playing the first part and the tutti playing the repetition. This is changed in the concerto, with no passages for concertino alone for the first eighty measures. The texture is very close-knit, with individual variations less clearly separated. Towards the end of the Ciacona, the two violins of the concertino are given bravura passages of triplets or sixteenth notes over chords in the tutti. The two instruments are equal partners, and in one passage, twenty-five measures from the end, the figuration is very similar to that found in the second section of Corelli's Trio Sonata Op. 1, No. 1.

Several generalizations can be made about Muffat's revisions which relate directly to the development of his treatment of the concerto grosso technique. There is an increased emphasis on the first violin. According to Newman:

> The general trend in the Baroque Era was from near, if rarely complete, equality of the upper parts, in both range and melodic activity, to an increasing subordina-

> tion of the second part as a filler in a homophonic texture.[1]

This is an important element in Bukofzer's definition of "continuo-homophony" which, in turn, defines concerto style.[2]

An examination of Corelli's Op. 1, No. 1 (1681) reveals that the two violins are completely equal, whereas there are movements in the concerti grossi of Op. 6, published thirty-three years later, in which the first violin predominates, with long passages of virtuoso figuration. Most sources agree that at least some of Corelli's concertos must have been composed as early as 1680, and that these were the works that Muffat heard. This seems to indicate that Muffat and Corelli went through a similar process of revision in the treatment of the violin parts. That Corelli should show such a development is not surprising in the light of music written by contemporaries like Albinoni, or Torelli, who established the three-movement solo concerto form. One must also take into account the fact that Corelli was considered a violin virtuoso in his time. It is likely that there would at least be traces of progressively more idiomatic writing for his instrument.

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[1]William S. Newman, The Sonata in the Baroque Era (2nd ed.; Chapel Hill: The University of North Carolina Press, 1966), p. 64.

[2]See Baroque Era, p. 226.

The possibility that Muffat was moving towards the instrumental writing typical of the dance suites must also be considered. It is important to remember that the concertos were composed in Salzburg during the time the suites of Florilegium Primum were being assembled. Lully's example prevailed in the suites, with the top two voices rarely overlapping. Nevertheless, the top four instruments of the concertos are still grouped in distinct pairs, in accordance with the Italian-German practice. There are two possibilities, then. One is that Muffat, when removed from the abundance of new ideas which Roman musical circles must have offered, reverted to the style in which he had received his early training. The other is that he participated with Corelli in the trend which Newman mentions. The possibilities are not necessarily contradictory.

The comparison with Corelli is complicated by the fact that their concertos were composed at least twenty years apart, even though the dates of publication are only ten years apart. Corelli revised his concertos constantly until their printing, which means that his revisions were made in the light of the development of the solo concerto. In fact, Bukofzer points to traces of the solo concerto in the concerti grossi.[1] Pecman also argues convincingly that elements of Corelli's concertos are pre-classical in nature,

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[1]Baroque Era, p. 226.

indicating that much of the composition, and perhaps also many revisions took place after 1700.[1] Muffat's concertos, on the other hand, were completed by 1690. The delay was in the publication, for, in the index of Florilegium Primum (1695), he wrote that a collection of instrumental music was "sweating" in the press. Therefore, his participation in the evolution of the concerto would of necessity be more limited than Corelli's. The rearrangement of the violin parts is done frequently and consistently enough, however, to show that he took part in the trend towards the emancipation of the first violin. This can be asserted without denying that it also represented a withdrawal from the outright imitation of the Italian way of writing towards a style that had more in common with French and German models. In fact, this process provides one of the best examples of his synthesis of styles. There is a retreat from Italian style, but the result is not like the French style. Instead one finds an intermediate style representing a fusion of the two.

Another progressive tendency to be seen in the revisions Muffat made is in the development towards fewer, but longer movements, and away from the "patchwork" effect of earlier instrumental compositions. This can be seen most

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[1]Rudolf Pecman, "Corelli's Concerti Grossi als Vorboten des Klassizismus", Sbornik Praci Filosoficke Brnenske University, XVII (1968), 29-42.

clearly in the second sonata and fourth concerto. The sonata has six main divisions, but contains ten subdivisions in all, the extra sections being mostly short grave interludes. In the concerto there are five movements, with one divided equally between a Grave and an Adagio. The interludes are eliminated altogether. Bukofzer indicates that the "chains of brief, almost fragmentary parts" to be found in Corelli's concerti grossi are a primitive feature.[1] Since these works were Muffat's models it is clear that the changes in the concertos represent a development towards the larger, more homogeneous movements of the late baroque concerto grosso and solo concerto. Walter Krüger sees the elimination of grave interludes as an indication that Muffat was moving away from the pathos of middle baroque musical expression.[2] It can also be interpreted as a weakening of the Italian influence, with the concertos representing an intermediate point in Muffat's return to the French style of the dance suites.

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[1]Bukofzer, Baroque Era, p. 224.

[2]Krüger, Das Concerto Grosso in Deutschland, pp. 55-57.

CONCLUSION

The examination of Georg Muffat's ensemble music has revealed that he did, in fact, achieve a synthesis of the musical styles of seventeenth-century Europe in his music. It has also been shown that the degree of synthesis is not the same in all his works. Contrary to what one might expect, this synthesis is most evident in his earliest compositions, the collections of sonatas and concerti grossi. Florilegium Secundum, published in the last decade of the seventeenth century, was composed after the concertos, yet it is this set, with colourful titles for the individual dance movements indicating that the suites were actual ballets, which shows most clearly his use of the French style. Although the evidence of German contrapuntal and harmonic skill, and Italian rhythms and melodic writing, were discernible, the basic impression is of music that is unmistakeably French in derivation.

The sonatas of 1682 present a more complex problem. They represent the works of a composer thoroughly trained in the French style, who suddenly discovered a new world of musical ideas in the instrumental music of Roman composers like Corelli. A survey of the movements of the sonatas suggests a juxtaposition of styles rather than a synthesis, with Italian models followed in the non-dance movements, and

French models followed in the dances. Apart from the combination of stylistic traits such as an orchestra modelled after the orchestra used in Lully's ballets, and the indication of ornaments in the score, with solo-tutti alternation as found in Italian examples, a closer study reveals other, less obvious instances where an interpenetration of styles has occurred. A particularly good example can be found in the rhythms of pieces in the Italian style, which often show traces of French dotted rhythms, while the steadily moving eighth notes, sometimes in triplets, of the Italian manner frequently appear in the movements based on French models.

The concertos, closely related to the sonatas, display the most complete fusion of styles. In the composition of the concertos Muffat withdrew from the strong imitation of the Italian style that had manifested itself in the sonatas. This is shown in his treatment of the first and second violins, in his reduction of solo-tutti contrasts, and especially in the reduction of the number of slow interludes in the pathetic Italian manner. These changes result in compositions which resemble overture-suites, products of French influence, with <u>concertante</u> elements, as much as they resemble Italian concerti grossi. The movement towards a middle ground in the stylistic conflict of the seventeenth and eighteenth centuries became stronger in German music of the early eighteenth century, exemplified best in the music

of J. S. Bach.

Although the first concerti grossi in the form established by Corelli that were brought to Germany were probably Muffat's, the concerto form which eventually became established there was the one developed by Torelli and Vivaldi. A few composers, like Aufschnaiter in Passau, wrote concertos similar to Muffat's, but his influence in the spread of the concerto grosso in Germany cannot have been very important. His part in the dissemination of the French style is likely to have been greater. An example of this can be found in Schmicorer's introduction to his Zodiaci Musici, in which he mentions Muffat's dance suites, and gives the impression that they were well known. The influence he may have had on Corelli has also been discussed.

Whatever his influence may have been, Muffat's first-hand knowledge of the musical styles of Europe, his abilities as a composer which allowed him to assimilate these styles in graceful, expressive compositions, and his penchant for explanations, occasionally bordering on verbosity, make his ensemble music, with the prefaces and indexes, a revealing study of an important area of baroque music--the German orchestral music which preceded the masterpieces of Bach and Handel.

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